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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

JUNE
1949

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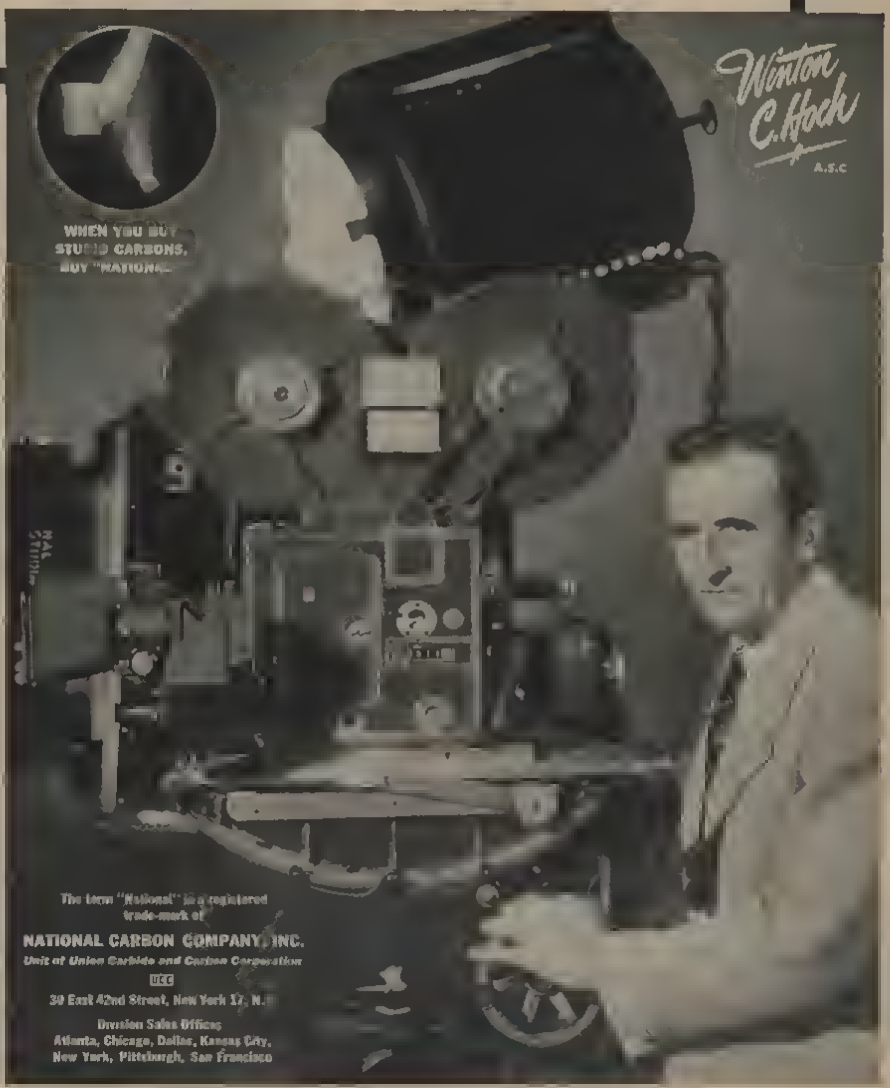
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Cinematographer
THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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ON THE COVER

VINCENT FARRAR, A.S.C., (second from left) in a between scenes conference with Penny Singleton, director Edward Bernds and Arthur Lake, on the Blondie's Hero' set, points out how a suggested switch in the action will give him a better camera angle. Blondie is calling instructions to her standin going through suggested routine on the set.—Photo by Warner Crosby

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AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

The Society meets regularly once a month at its clubhouse at 1782 North Orange Drive, in the heart of Hollywood. On November 1, 1920, the Society established its monthly publication "American Cinematographer" which it continues to sponsor and which is now circulated in 61 countries throughout the world.

Dominant aims of the Society are to bring into close confederation and cooperation all leaders in the cinematographic art and science and to strive for pre-eminence in artistic perfection and scientific knowledge of the art.

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← A SWELL PICTURE! —Fred W Jackman, A S C, (left) and Arthur Miller A S C congratulate Robert Stillman, Associate Producer Screen Plays Corpn on his recent hit production "Champion" which Stillman screened for A S C members at opening of Society's new projection room last month

GENERAL APPROVAL—Gen Jonathan Wainwright meets with actor Jimmy Stewart (center) and Ralph Staub A S C., who together with writer Owen Crump produced a ten-minute short "How Much Do You Owe?" gratis for Disabled American Veterans of which Wainwright is national commander Purpose of short is to build sales for Vets' "Indent-O-Togs," key-ring auto license plate miniatures sold by mail →

CHARLES G. CLARKE, president of the A S C and John Boyle, A S C., have been re elected to Board of Governors of the Academy of Motion Picture Arts and Sciences Clarke currently is in Berlin to photograph a picture based on the airlift for Fox

•

JACK CARDIFF, A.S.C., who won an Academy Award two years ago for photography of Black Narcissus, is in Morocco shooting The Black Rose which Henry Hathaway is directing for Twentieth Century-Fox

•

GEORGE FOLSEY, A.S.C., recently returned with George Cukor from New York where he photographed background shots for Adam's Rib, M-G-M production

•

FRANK PLANER, A.S.C., sailed for Europe, May 1st, to visit relatives in Vienna and to enjoy a long-overdue vacation Mrs Planer accompanied him

•

HAL ROSSON, A.S.C., planed to New York City recently to photograph background footage for M-G-M's "On The Town," which is being directed by Kelly, who also is the star

PROVING AH IDEA — Recent guest of Charles Rosher A S C (right) and screen director George Sidney (left) at MGM was Harris Tuttle Eastman Kodak exec and head of Motion Picture Division of P S A. The collaborated on demonstration tending to show economic advantages of using 16mm Kodachrome for screen tests

TECHNICOLOR and Eastman Kodak Co., have developed a new type negative for the three-strip Technicolor cameras Stock is claimed to be 100 percent faster than present film, will allow considerable saving in illumination costs Test rolls have been shot by most of the major studios for comparison

•

HARRY STRADLING, A.S.C., goes to Samuel Goldwyn Studios as head cameraman

(Continued on Page 224)

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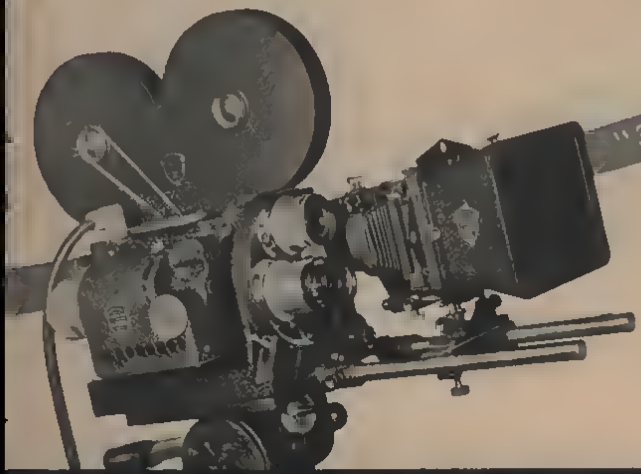

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BEHIND THE SCENES — The camera shown here being used for a moving closeup of Kirk Douglas as he enacts role of a fighter in 'Champion' is a combat veteran formerly employed by the U. S. armed services to photograph actual warfare. Hollywood is converting these cameras to studio use wherever realistic action scenes are needed. Second cameraman Perry Finnerman is shooting while being wheeled around the ring on a baggage handler's truck.

Champion

. . . a two-fisted picture made startlingly real by skillful photography

By RALPH LAWTON

WHEN I talked with Frank Planer, ASC, on the eve of his departure for Europe, he still was as enthusiastic about the photography of 'Champion' as when first he started the cameras rolling on the picture several months earlier. 'Champion has set a new precedent in the production of motion pictures,' he said. 'There's a new method of making pictures in Hollywood today that ignores the old, so-called 'star" system. Instead, it places emphasis on careful pre-production planning, on the value of an enthusiastic and tightly-integrated production crew, and recognizes the director of photography for the valuable contributions he can make in the planning of a picture as well as in its photography. 'Champion,' produced by Stanley Kramer for Screen Plays, Corp., is an example of the type of successful picture being produced by this method.'

Very often, when a motion picture scores outstanding success there is the tendency to credit all to the star of the picture, the star's success becomes the picture's success, and vice versa. Actually, of course, the star plays only a nominal part in its success. First there has to be a good story — an exceptional story — and there must be a good script. There must be a good director and a good cameraman, too. Screen Plays' 'Champion' had all these

REAL PROBLEMS in lighting and camera movement were posed for director of photography Frank Planer A S C In this Santa Monica roadside inn where much of the early action in "Champion" is played Here scenes were shot with camera mounted on the counter or a stack of pop bottle boxes Windows in background had to be covered with blue cellophane to permit balancing light

LEAP FOR LIFE — Kirk Douglas leaps from a camera car and down an embankment for a scene in "Champion." In the picture it emerges as a leap from a freight train at night through Frank Planer's cinema magic and lens filters

IN FOCUS — A camera aide measures distance from lens to Douglas' money pocket, as Frank Planer (right of camera) prepares to film exciting scene of fight in a boxcar

Champion" graphically dramatizes the rise and fall of a pugilist amid the glamour and corruption of the boxing game Briefly, the story concerns unemployed Kirk Douglas who, with his brother played by Arthur Kennedy, are riding the rods west The two are beaten and robbed in a boxcar by a gang of hoodlums and escape by jumping from the car as the train moves over desolate hill country They are picked up and given a ride to the nearest town by a kindly motorist who turns out to be a popular ring champ This chance meeting ultimately leads Douglas into the fight game and ironically it is the motorist who is to become his opponent in a critical match at the height of his career How Douglas gets into the fight game, works his way to the top, becomes involved with gamblers whom he double-crosses, and the inevitable result, furnished exciting dramatic opportunities not only for the picture's stellar cast of comparatively unknowns but also for Frank Planer, who directed the photography

Once he had a good script developed from the Ring Lardner original story, producer Kramer started his art director planning the picture During the first pre-production conferences, on which script writer, art director, and director sat in along with Kramer, rough sketches were made of all the action in every sequence When the story was thus planned in semi graphic form, an artist was called in and the whole picture laid out in story board form This constituted the basic action as developed by the producer, director, script writer and art director They were now ready for consultation with the cameraman

In the meantime, Frank Planer had been selected to direct the photography Having read the script he was given the storyboard to study and here began a series of further pre production conferences which afforded Planer opportunity to contribute additional ideas for cutting costs, saving time or enhancing the pictorial impact of a scene He accompanied the production staff in scouting location sites, and this gave him opportunity to pre-plan his camera setups on exteriors as well as to offer technical suggestions that would contribute further to the economy of the production

But the most important pre-production planning, and probably the most time- and money-saving was the rehearsal sessions held before the camera started shooting Before a single scene was filmed,

(Continued on Page 216)

AT TWENTIETH CENTURY-FOX studios Sol Halprin A S C (centre) supervises both the laboratory and the camera department which accounts for the consistant high quality of TCF's films Here he consults with his two capable assistants Tom Ingman (left) and Henry Goldfarb

It's The Print That Counts

After the takes are canned and sent to the lab, exacting methods of testing, developing and printing follow to insure maximum pictorial quality on the screen.

By CLEMMIE GALLOWAY

THE DIRECTOR of photography s interest in the film he daily exposes in his camera does not cease with its exposure and subsequent removal to the laboratory for processing After it is shot, just as much detail and attention is expended on it in the laboratory to insure the maximum of photographic quality The cinematographer's immediate intetest continues until the film is developed and printed and the rushes screened in the studio projection room It is the daily rushes, which every cameraman sees screened when time and schedules permit, that enable him to keep a check on his immediate work — lighting, exposures, composition, etc

In some studios, like Twentieth Century-Fox, the two operations — photography and processing—are considered so interrelated that one man supervises both the cameramen and the men who develop and print the films The overall responsibility for the high quality of TCF s films is that of Sol Halprin, A S C, who, besides being superintendent of the laboratory, is head of the camera department

The scientific precision, exactitude, and cleanliness of a hospital operating room are found in the TCF Western Avenue laboratory The stress on cleanliness is of utmost importance for if any dirt gets on the film it will mar and even scratch the negative and consequently be visible on the prints

As in an operation the patient s life depends on the skill of the surgeon and the perfection of the implements, the studio s life — the day's shooting of film — depends on the skill of the laboratory workers and their equipment

Concentrated in that can of film arriving at the laboratory at the end of each day is a fortune The many millions of

THE TCF negativa developing crew works unhamered in total darkness, raiying upon keenly developed sensa of touch and timing Negative iilm is developed at rate of 90 ft per min

THE PICTURE negativa is tested on Cinex tasting machine by Harry Rahman who prints the specimen guide strips

[illegible] spent each ye[illegible] [illegible] [illegible] [

ONE OF several scenes in "The Fountainhead" in which Bob Burks, A.S.C., combined skillful lighting and camera work with an excellent process plate and miniature structure to produce an effective pictorial composition. The angular appearance of background structures in this picture was caused by peculiarities of the still camera lens; is not apparent in the production scene

Robert Burks, A.S.C., Photographs

The Fountainhead

By HERB A. LIGHTMAN

"THE FOUNTAINHEAD," produced by Warner Bros. Studios, is a handsomely mounted, beautifully designed and imaginatively photographed motion picture. Adapted from Ayn Rand's best-selling novel of the same name, it is the sophisticated story of an architect whose extremely advanced ideas of functional modern architecture place him in constant conflict with those who favor the outmoded cliches of pseudo-classic design.

Simply stated, it is the story of a clash between two sharply opposed artistic ideologies which the author uses to symbolize a broader conflict between the forces of progress and reaction. Interwoven with this lofty theme is a torrid romance between the incredibly 'calm, cool and collected' architect and a beautiful young heiress who quite obviously suffers from an excess of hormones.

Interspersed with the amorous thrashings-about of these two worldly creatures is a good deal of philosophy based upon the concept that a man's artistic ideals are sacred and inviolable and that he has a right to defend same even if it means blowing up a whole housing project. Fans who enjoy reading the highly popular novel may ponder the usual conjecture as to whether the film is as good as the book. Those who view the film without having read the book may find the continuity a bit jumpy as the result of motivating situations which had to be omitted in order to boil the story down to normal running time. But ignoring pros and cons as to the picture's dramatic worth, it must be agreed by all hands that "The Fountainhead," judged purely from the viewpoint of visual presentation, is a brilliantly conceived and executed blend of camera art and architecture.

Robert Burks, A.S.C., one of Hollywood's youngest and most original directors of photography, combined lens and light-

THE architecturally modern interiors of "The Fountainhead" combined beauty of functional design with economy of set construction, simplified the lighting

THE QUARRY location with its jutting rock shelves and massive monoliti[c] afforded wide play for Burks' compositional talents with stirring pictorial effe[cts]

[illegible] a clean modern style of [illegible] that is perfectly keyed to the [illegible] theme of this unusual story. Burks worked very closely with director King Vidor and art director Edward Carfere in pre-planning the visual conception of the film. They all agreed that the settings and camera approach should be kept as simple as possible, since simplicity and functionalism were fetishes with Howard Roark, the story's hero.

"Our main problem," Burks points out, "was to present our story in sharply dramatic fashion, without cluttering it up with frills of technique. This meant that settings and camera treatment had to be designed to complement each other, and to accentuate the impression of dramatic simplicity. The sequences dealing with the protagonist and his functional ideas were presented in this manner. By way of dramatic contrast, the sequences dominated by characters representing the old-fashioned approach to building design, were photographed in a conventional style. By contrasting the two types of photography we aimed to sharpen the gulf between the two opposing trends of thought in the story.

Using this formula of camera treatment, the photography became a graphic ally of the hero—an effect which is, of course, *sensed* rather than consciously noticed by the audience. Throughout these sequences, single lighting units were used as source illumination and a minimum of fill light was employed in order to preserve the clean black and white quality that is so forceful in pointing up the action.

The photography of the film draws great power from the dynamic compositions which the cinematographer used to frame his scenes. The sweeping lines of the modern architecture formed excellent patterns with which to work, and Burks

(Continued on Page 220)

CARY COOPER, who plays Roark, checks a camera set-up while Burks (right) and director Vidor look on.

SUCCESS and scope of the Berlin airlift provided newsreel photographers in Europe with first real postwar "news subject." John Dored, A.S.C. covered the activity in all its phases for Paramount News.—Int. News photo

Newsreeler's Dilemma

Our changing world poses problems for the newsreel photographer, too

By JOHN DORED A.S.C.

John Dored, A.S.C.

IF AFTER DISCHARGE from the army, a Hollywood cameraman returned to his former studio and found the stages in ruin and his best actors gone and replaced by new faces devoid of personality and color, he would most certainly feel at loss for incentive. This was my reaction, however, when I came back from the last war and resumed work at my old studio, Western Europe.

Since the beginning of newsreels, I have been covering world events with a motion picture camera and since the inception of Paramount News, I have been roaming the continent supplying footage for our make-up days back in New York. From the start, I specialized as a roaming newsreel reporter—due partly to my own desire and partly because I was already equipped with international experience and a number of foreign languages. Paramount sent me all over the globe, of course, but the most interesting happenings occurred in Europe. The continent became my special 'stage.' Its dictators and its kings, its generals and its politicians, all became my 'actors,' and its capitals and colorful country-sides my picturesque stage settings.

When World War II broke out, I covered the Polish campaign and afterwards was sent to South America on a 'good neighbor' film assignment. In the spring of 1944, I joined our armies in Italy. Working my way through France and Germany, I had reached Czechoslovakia by V-E day.

Now no longer a war correspondent, Paramount assigned Frankfurt, Maine or Berlin as my base of operations, and from there I again began to roam around the European stage. That many of my old stage settings

(Continued on Page 213)

How Zoomar Aids TV Photography

Vari-focal lens permits entire show to be photographed with one camera to gain consistency in image quality.

By VICTOR FORD

DR FRANK G BACK, (right) explains to Burr Tillstrom producer and star of "Kukla, Fran and Ollie," the one-camera television Zoomar shaw haw the lens 26 optical elements wark to produce aaam affects Zoomar is anly lens usad an camera and is aperated by a single knab at rear, belaw camara viewfinder

WHEN Dr Frank G Back devloped the Zoomar lens for cinematography, he had not considered the advantages it also would offer television cameramen, mainly because television photography was virtually still in its infancy But now the Zoomar is assuming importance as the TV cameraman's most important accessory It does the work of four lenses and in some instances dispenses with the need for a second camera in covering studio programs

The Zoomar's application to television in one respect is even simpler than when it is adapted to cinematography, because there is not the need for a special zooming viewfinder With the TV camera, what the lens sees the cameraman also sees in exact image in the camera's electronic viewfinder

The lens' name, Zoomar, suggests its function that of zooming from close distances to far, and vice versa. It is a varifocal lens in that by a simple mechanical adjustment the focal length of the lens may be varied within certain limits With the Zoomar lens made for use on movie cameras, which is slightly different in mechanical details from the type used in television, this change is made by moving a lever attached to the lens batrel Changing the focal length thus, an apparent change in the proximity of the viewer of the film or of the television screen takes place In other words, if the change is from the minimum focal length to the maximum, it appears to the viewer that he has started way back from his subject and has been carried up close for a better view, without the customary cuts from long to medium to closeups shots which is general practice in movie making All this, of course, without the camera's physical position being altered

There are twenty-six elements in the Zoomar lens compared to the average of perhaps six or eight in the more complicated of ordinary camera lenses of fixed focal length In the early stages of the lens development this immediately posed the problem of light absorption and reflection, for at an air glass surface, as much as 10% of the light may be lost in reflection With 26 lenses in the Zoomar, this meant 52 air-glass surfaces —52 times 10% The answer, of course, was coating, which reduced reflection to approximately 1%

The Zoomar has two interchangeable front lenses One for wide angle and the other, a tele-front lens, for closeup work There is also a short range adaptor for use in ultra closeup work, but this attachment has little application in the field of TV photography

In the model for television, shown in the photo, the zooming range with the wide angle front lens is from 2 inches to 9 inches Lens speed is from f 5.6 to f 22 when used from 2 to 12 inches, and about f/8 in the region of 12 to 18 inches The difference in field coverage in any one continuous shot is nine inches or a three-to-one diameter change The difference in field coverage can be greatly increased to 36 times by the use of a compound shot using both front lenses

Main difference between the Zoomar television lens and the one for movie work is in the mechanical method by which the inside barrel is moved In the movie type it is done by means of a lever arrangement underneath the batrel In the television type, barrel movement is accomplished by means of a rod that extends beneath the full length of lens, through center of the turret and camera and back to the turret shift handle in back of the camera This method was adopted since size of the TV camera prohibts the cameraman handling the lens

One of the main advantages of the Zoomar is its psychological effect It can give a complete picture and a detailed picture and yet not have the disconcerting choppiness of cutting back and forth from one camera to another with different lenses on each The video viewer has the tendency to lose either the trend of thought or become lost in the relative positions of the camera and the subject being viewed when this cutting, or camera switching, is done

It remained for Harry Birch, chief cameraman of WBKB, Chicago, to discover still another and far more important advantage—the ability to overcome the difference in the response between two different TV camera tubes Birch is using the Zoomar exclusively in photographing the Kukla, Fran and Ollie' show

"This show would not be the show that it is," Birch said, 'without the aid of the Zoomar Up until last fall, at which

(Continued on Page 214)

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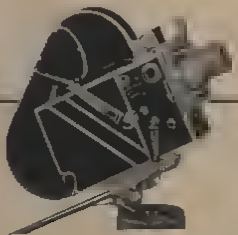

The basic model of the Cine-Kodak Special II Camera is equipped with a 100-foot capacity film chamber and the 25mm *f*/1.4 Kodak Cine Ektar Lens. It may be purchased with a 200-foot capacity film chamber and the same lens—shown at left—or with either chamber and a 25mm *f*/1.9 Kodak Cine Ektar Lens. In one of these four forms, this fine camera will meet your every film-making requirement.

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Cutting The Commercial Film

Since subject matter of the average commercial film is often unexciting, the film editor must accept the challenge of making the film move along and hold interest.

By CHARLES LORING

TO THE uninitiated, the expression cutting a film simply means getting rid of the scenes or parts of scenes that you don t want to appear in the finished feature The implication is that a motion picture is created by the process of elimination, and that after the unwanted footage ends up on the cutting room floor, what is left will automatically fall into an acceptable visual pattern suitable for showing to an audience

This is only partially true While it is granted that the preliminary step is to cull out the unwanted footage, the real process of cutting or editing depends upon correctly assembling the scenes that you have decided should appear in the finished product In cutting away the deadwood you are merely clearing the decks for a phase of production that is highly creative and constructive, and indeed upon which the whole meaning of the finished film may depend

Each separate motion picture scene has a certain limited meaning, but it is only a very small part of a much greater whole The individual scene takes on its real meaning in the overall pattern depending upon the scenes immediately preceding and following it Sometimes a direct visual connection exists between two or more scenes placed together—but even scenes which have no visual relationship take on a unique and inter related meaning when cut together Thus, if you show a bird flying and then cut to a close-up of a man looking skyward, the audience naturally assumes that the man is looking at the bird

In the commercial film, as in any other type of motion picture, skillful cutting is of the utmost importance Many such subjects gain their force and meaning, not from the scenes themselves which may be very ordinary), but from the imaginative way in which those scenes are cut and edited Since the subject matter of the average commercial film is all too often somewhat less than exciting, the film editor must accept the challenge of making the film move along so that audience interest does not lag

In the commercial film, cutting should actually begin when the script is written The writer, the director, and a technical advisor representing the client should agree as to which are the most important phases of the story, and then make sure that these elements are pointed up through the use of sufficient close ups If this is indicated clearly in the script, the editor s job is greatly simplified, since he can use that script as a blueprint and know exactly where to cut each scene

In the how-to-do-it or nuts and bolts type of educational-commercial film, the important aim is to convey information or the details of a process in such a way that the full meaning is clearly understood by the audience The editor must avoid cutting the action so fast that important details are slighted or left out entirely If this occurs, even though the action may seem to have a nice active pace, the film will fail in its prime purpose

On the other hand, the institutional film (the main object of which is to create good will for the client) can benefit greatly from a fast style of cutting which tends to add dramatic pace to the unfolding of the story Cut the action rapidly enough that the audience will want to stay with the subject and so that interest will not bog down

Continuity is born in the script, advanced through proper direction of the action, and smoothly resolved in the final editing Thus, correct cutting alone will not insure smooth continuity, and the responsibility of the flow of the film narrative should not be thrown upon this one phase of production An imaginative editor, however, can find elements of visual continuity between totally unrelated scenes and cut them together in such a way as to lead smoothly from one to another For example, a turning wagon

(Continued on Page 215)

THE EDITOR runs the film through a viewer or Moviola marking with grease pencil the frames where he feels cuts can be made to best advantage Using these marked frames as a guide, he then cuts and deletes unwanted frames or footage Here Leonard Shafitz watches screen of his Moviola preview machine as he edits an industrial film for Reynolds Metals Company

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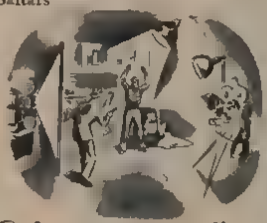

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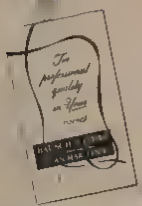

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FIG. 1 — Showing Roger camera timer in use operating a Cine Kodak Special 16mm camera in recording a microscopic study in time-lapse sequence. The timer may be regulated to expose pictures ranging from 1 to 8 per minute or 1 to 24 per hour

FIG. 2 — On control panel are frame counter, dials for regulating exposure interval, light switches and speed control. Timer operates continuously or intermittently

Camera Timer For Time-lapse Cinematography

By JOHN FORBES

TIME LAPSE cinematography has become increasingly important in the production of industrial and scientific 16mm films. At the Rockefeller Institute for Medical Research it was used by Dr. Alexis Carrel for making micro-cinema studies of living cells and tissues and blood, and of bacteria. The U. S. Department of Agriculture has been using time-lapse photography in its motion picture department for about fifteen years, for recording plant and animal life.

Camera timers, developed by the Rolab Photo Science Laboratories at Sandy Hook, Connecticut, are being used extensively to record on 16mm film the growth of various plants, such as mushrooms and other fungi, opening of flowers, budding of yeast and starting from a single cell, growth of bacterial colonies and single bacteria, capillary action of dyed liquids in the grain of wood, and the formation of ice crystals and their peneration into pores of wood to prove adhesion, as legal evidence.

By time-lapse or stop motion cinematography is meant motion pictures of comparatively slow actions that appear to be speeded up when projected upon the screen. We may presume that film records of actions taken at any lower frequency than normal projection speed would belong to this category because they are more or less speeded up when projected. For practical reasons we may say, however, that useful time-lapse work ranges between one frame per second and one frame per hour.

The filming of motion pictures of this type is, of course, very simple, aside from some experience in determining the proper time-intervals between exposures. Provided the illumination is constant the camera needs only to be operated at the proper speed by hand or motor. Many types of automatic driving mechanisms, more or less complicated, have been constructed—mostly home made affairs, serving only limited purposes—and because of the increasing use of time-lapse work in recent years, Rolab Photo Science Laboratories have developed an efficient camera timer for this work which they are producing commercially.

The Roger timer, which is illustrated above, is the result of Rolab's more than 30 years practical experience in time lapse cinematography as applied in a scientific and industrial research laboratory where accuracy and excellence of results are of prime importance and where the attention of the operator should be focused upon the object itself rather than upon manipulation of the camera. Obviously such a timer must be compact and portable, automatic, easy to operate, and foolproof.

The Roger camera timer consists of a number of integrated units assembled in a light carrying case that may be mounted on a tripod or other suitable stand set up next to the camera, as shown in Figs. 1 and 2 above. The timer is connected with the camera by means of a telescoping shaft fitted with two universal joints, or by a flexible shaft. As may be seen in Fig. 1, shaft extensions or connections are on either side of the timer so that the instrument panel always faces the operator at all times, whether the camera is horizontal, as for straight photography, or vertical for closeup or microscopic work, as shown in the photo.

The timer apparatus consists of the following parts or features: (1) minute timer, (2) hour timer, (3) camera motor, (4) frame (exposure) counter, (5) relay mechanism for intermittent and continuous operation, (6) the automatic light control mechanism, and (7) instrument panel.

The minute timing device consists

mainly of a synchronous motor, a contact disk assembly, and a commutator switch It can be set to operate camera to expose 1, 2 3, 4, 6, and 8 pictures per minute

The hour device is of similar construction, and includes synchronous motor, contact disk assembly, and commutator switch for 1, 2, 3, 6, 12, and 24 pictures per hour It has, in addition, a contact mechanism that insures uniformly exposed pictures

The motor operating the camera is of the silent precision type, with speed governor and gear-shift assembly for two speeds The frame counter registers single exposures and can be re-set at any time

The mechanism for intermittent and continuous operation plays an important part in the timet petfotmance, and the intermittent operation may be considered a most valuable feature It has been found that the majority of home-built time-lapse devices, operating continually, have a definite drawback because any change of time-interval usually requires lengthy readjustment of gears, pulleys lights and camera objective, besides the making of exposure tests

With the Roger camera timer a change of frequency may be effected by simply turning a dial on the instrument panel This does not change the exposure time previously found correct, and was made possible by the intermittent operation of camera and light source Between exposures, and after having turned one revolution the motor stops completely at the moment the camera shutter is closed A cycle begins with an impulse from the minute or the hour timing device, which activates the relay and starts the motor with intermittent mechanism The camera lights are switched on and off in synchronism with the camera shutter, and the motor stops again at the end of the revolution

A single lever on the panel may be turned to disengage the intermittent mechanism so that the camera will operate continuously with two adjustable speeds for frequencies over 8 pictures per minute

Another use for the Roger timer, of course, is in the production of animated movies and animated plastilina models sequences of which are finding increasing use in modern industrial and educational 16mm. films

---

CINE CAMERA FRAME SPEEDS

By shooting at frame speeds other than the standard 16 f p s, a number of interesting effects can be made For slow motion on the screen, use 32 or 64 f p s, for rapid action, drop to 8 f p s Allow one full stop more exposure for 32 f p s, two stops for 64 When dropping down to 8 f p s, *close* lens diaphragm one full stop

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NEWSREELER'S DILEMMA

(Continued from Page 201)

were now in ruins was depressing to me but not too great a handicap Ruins can sometimes be colorful and are always dramatic But my actors were gone Gone was the incredulous Goering, the pompous Mussolini, the sinister Hitler, the strutting Ciano, the gentlemanly Horthy, the jolly Beck, vain Carol and all the others Some had died a natural death, some had been shot, hanged or exiled—gone were they all from the European scene and my camera viewfinder

Their places had been taken by a bleak row of insignificant and often temporary personalities, among whom foreign minister Bevin is perhaps the most spectacular I don t intend to discuss what the world has gained or lost by these changes, but I want to stress that for me, as a newsreel cameraman, it has posed a difficult problem

Added to this setback in performance personnel is the iron curtain which Stalin has drawn across the European stage, cutting postwar newsreel coverage possibilities to half that of prewar Because all open news work is forbidden behind the iron curtain, I have no chance to cover the Baltic States, Poland, Czechoslovakia, Hungary, Bulgaria, Roumania or Albania. Once, very long ago, when Lenin died in 1924, I filmed that funeral story in Moscow in spite of strong Soviet restrictions I even managed to get the film out of the country, which resulted in my arrest by Soviet secret police After six weeks in prison and endless cross-questioning, I was sentenced to death Diplomatic pressure was brought to bear and this sentence was reduced to a decree of eternal expulsion from the Soviet territories So with this experience behind me, I can readily say there is no newsreel story in Eastern Europe that would make it worthwhile for me to cross into Russian territory with my camera

Perhaps the most urgent problem facing the foreign newsreel cameraman since the war is what I may term the problem of the plot Like every Hollywood production, every newsreel story must have a plot, too Before the war, the world was full of angles for news plots There were a number of power centers dispersed around the globe, each with its own ideologic, economic, cultural and military interests With the fantastic, highly explosive war plot still fresh in the peoples' memory, postwar events seem tame by comparison

Only one story has created a really worldwide sensation during the past three years and that is the story of the Berlin Airlift That Russia tried to starve two and a half million people into submission

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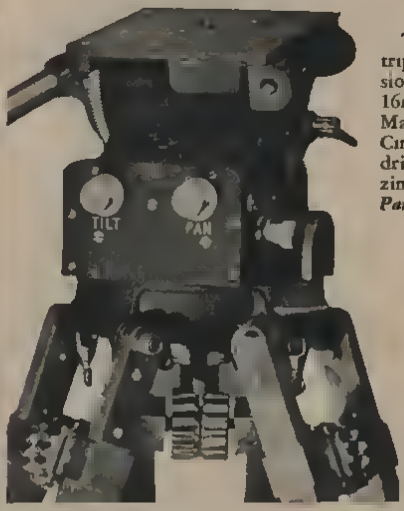

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•

USE A FRESHLY LAUNDERED flour sack for holding your unedited film strips Fit opening of sack with a wire frame and attach to your editing table by means of short wooden batten. Use numbered spring clothespins around edge of frame to hold the lead ends of each film strip

•

IF RANGE OF TILTING DEVICE ON your home movie projector is limited, a handy gadget that supplies additional height may be made from a block of wood, roughly 2" by 4" by 6", with three steps cut in the top surface, affording three additional levels for your projector

•

ODD SIZE FILTERS, providing they are larger in diameter than the camera lens, can be used in an emergency by mounting them in front of lens with scotch tape

•

A LARGE BOTTLE OR GALLON jug makes an excellent developing drum for short lengths of film Wind film around bottle and secure ends with scotch tape Ideal for developing short title strips or tinting or toning

•

WHEN YOUR PROJECTOR pilot light burns out rie a small pen size flashlight to a spring clothespin and clamp it to projector

•

CUTTING PORTHOLES in living room walls enable you to set up projector in another room thereby eliminating the projector noise and giving your films professional presentation To conceal these portholes, when not showing movies, mount a framed picture over them Hinging picture frame to wall from the bottom and attaching a length of picture wire to top of frame, will enable you to raise and lower the picture at will from other side of the wall

•

IF YOU LABEL YOUR FILMS by printing the title in ink on the white leader strip, you can make the lettering permanent by applying a coat of clear nail polish over it

and that these people were saved by the gallantry and resourcefulness of British and American airmen, made news of magnitude equalling that of many wartime events But as such news is invariably shortlived and because by now the airlift has become a routine and almost commonplace operation, it will only become news again when and if the blockade is lifted (Mr Dored Wrote this prior to the recent dubious lifting of the blockade—ED)

Out of the titanic struggle of this last war, two giants emerged America and Soviet Russia—overshadowing all other powers As long as the Russia giant defies truth and therefore bans open news work, we newsreel photographers must content ourselves with "western" news But in so doing, it seems to me that all our newsreels have ventured farther and farther away from *news* and now mainly consist of what I would term *entertainment* sports, fashions, beauty contests, etc. Only occasionally does a newsreel today contain a real news item, of which a very small percentage is foreign In a way I think our newsreels have remained isolationists while our country s general policy has changed to embrace more than half of the world

Behind this phenomenon may be the always questionable economy of the newsreels Perhaps, also, they are influenced by rhe competition between newsreels and the growth of television As a very seasoned newsreel cameraman I have been through quite a number of 'economy drives' in my time and when I consider how news expenses have been reduced since the early days—as when I would charter a plane to fly a parcel of news film half way around the world to beat a competitor newsreel—and compare conditions with today where I must carefully compose a cable to keep the wordage down, I still am not convinced that economy needs can be the reason for the trend of the newsreel today As to television, I know still less about it than I know of economy Therefore newsreel managers, editors and treasurers will probably smile at my naive proposal that we leave race events, sports matches and all the other purely entertainment events to television and let us concentrate on recording *news* which no other agency is as well equipped by experience and organization to do

I do not underrate the difficulties confronting us which I have partly described from a cameraman s point of view already But as the sensations of war and victory recede, I think news will come out of its slump' and will again be evaluated for its own merits I also believe that as Europe recovers and the Atlantic brotherhood gets going, new plot centers will develop within the borders of America and Russia With the American policy now embracing all the free world, does not the interest of Americans also turn towards contemporary world news and history?

Or am I just an old news-hound whose hunting instincts make me blind and deaf to the strange trends of this postwar era?

HOW ZOOMAR AIDS TV PHOTOGRAPHY

(Continued from Page 202)

time we switched all our studio cameras over to R C A. Image Orthicons we were doing this show with two Iconoscopes We put two Image-Orthicons on the Kukla, Fran and Ollie show and added more gray hairs to the present ones, in trying to find two tubes that were properly matched

This is where the Zoomar saved the day, he said Using the two Image-Orthicons gave them the result of different looking charactets every time they switched from one camera to another Birch suggested using the Zoomar and doing the entire show with one camera and the Zoomar lens The second camera could then be used on the commercials His suggestion was followed and the result is that the puppets and Fran are always of the same image quality throughout the show The show no longer suffers from the image differences that followed when cuts were made between two cameras

We also found our zoom shots much improved,' continued Birch, 'enabling us to do away with a dolly and a dolly pusher We feel the show is tops from a photographic and technical standpoint and that the Zoomar has added more interest to it

Nor is the Zoomar's use confined to the "Kukla, Fran and Ollie' show at WBKB According to Birch, the lens is used on baseball, football, parades and other remote telecasts They have used it in the studio on their super-dramatic shows where, according to Birch, it has given results the studio could not obtain in any other way In fact,' he said WBKB was the first television studio to use the Zoomar on a dramatic show

As the use of this radically new lens is learned by and through experience, it is certain to become one of the most important accessories for the television cameta Today it is being used by more than 25 TV stations for studio productions and remotes

CUTTING THE COMMERCIAL FILM

(Continued from Page 208)

wheel can be cut to dissolve to a close up of a whirling fly-wheel on a modern machine, thus providing a quick and smooth transition from old to new industry

The actual physical routine of cutting is familiar to everyone whose job it is to edit commercial features For the benefit of those who are just entering this phase of the field, we shall review briefly the various steps of creative cutting

First, the raw footage is screened and the best take of each scene is selected and noted on a scene list Secondly, these good takes are culled out and assembled in sequence, preferably on a film rack or pigeon-hole board The extra takes on each scene are very carefully catalogued as to subject matter and filed away in cans to form a stock library for use in future productions

Next, the slates are cut off of the scenes in the first sequence (one by one) and they are assembled by splicing in the order indicated in the script None of the action is cut off any of the scenes at this point, therefore, there will be quite a bit of overlapping action in the various angles of the same sequence The footage is then run on a projector (we assume work-print is being used) and the editor views the sequence several times until he can feel the flow of the action and select the spots in the overlapping action where cuts can be made most smoothly

The editor then runs the sequence through a viewer, marking with grease pencil the frames where he feels cuts can be made to best advantage Using these marked frames as his guide, he then cuts out the excess overlap footage and splices the scenes together in a rough cut of the sequence It is best to cut the footage too long than too short at this particular stage

Once again the rough cut sequence is projected and closely checked for smoothness and pace The editor checks the narration for that particular sequence and working with the writer, juggles picture and words so that the two directly complement each other Sometimes there is a certain amount of information that must arbitrarily be included in the narration of a certain sequence and the picture must be padded to fit The more satisfactory method to be used wherever possible, however, is for the picture to be cut so that it flows smoothly, and then tailor the narration to match

When the editor and the director are satisfied with the cutting of the first sequence, it is set aside and the second sequence is tackled So on down to the final sequence It is by far the best technique to cut a picture one sequence

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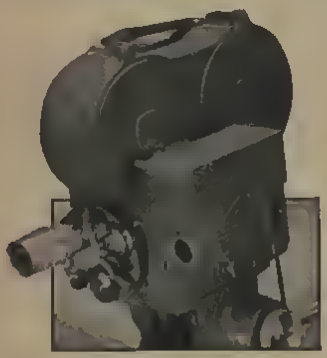

why the Auricon-Pro is the *only* 16mm camera made regardless of price which operates so silently it can be used within 10 inches of any sound recording microphone We have been asked how it is possible to build a 16mm professional camera with synchronous electric motor drive, lens mount made to .0001" accuracy film pull-down mechanism of hardened steel for rock-steady pictures, geared Veeder Root footage counter, stainless steel ball-bearing film gate for dependable in focus pictures solid aluminum machined camera body, and still sell this Auricon Pro at $644.50 for the "Double System" Camera (silent) Model CM-71S!

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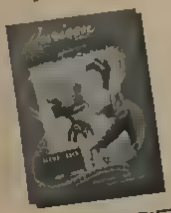

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it a time, and preferably in order Otherwise, if the editor attempts to cut the whole picture at once, he becomes swamped by it and is not able to pay attention to the little details that add up to precision cutting

When all of the sequences are approved for cutting, they are spliced together in order and the entire picture is run for the editor, the director and the client's representatives Some changes will undoubtedly have to be made when the picture is thus viewed as an entity, but such adjustments are usually minor if the individual sequences have been carefully edited

When the cut [illegible] approved, the picture [illegible] sound dubbing, and as soon as the [illegible] track has been checked, the original color or black and white negative is matched to the cut work print and optical effects are set up preparatory to making the composite print

The importance of creative cutting in the production of commercial pictures cannot be over-estimated, since it is the editing which accounts for the ultimate presentation to the audience of the efforts of the writer, the director, the cameraman, and (most important) the client

CHAMPION

(Continued from Page 197)

the entire picture was rehearsed scene for scene on a vacant sound stage, with no props other than those necessary to complement the action On hand, beside the cast, director, producer, script writer, the editor, grips, etc., was Frank Planer and his gaffer, Tom Ouellette Together they planned the lighting of sets—planning which called for elimination of scaffolding where possible, the barest minimum of lighting equipment but with a reserve of lighting units to cover any emergency

Planer, using his detached camera viewfinder, planned his camera angles and setups, always in consultation with director Mark Robson, of course "Thus, when I was ready to shoot the picture, Planer said, I had a very real conception of the complete production I had the lighting and the photography fully planned for every scene in advance The delays and the lost motion that often follow where the cameraman must take each scene as he comes to it, was thus avoided The production was placed on a strict time-table basis, and once the camera started to roll, shooting proceeded according to schedule"

Contributing much to the smooth running of the production, according to Planer, was the fact that the advance planning, conferences, and rehearsal of the picture had given everyone concerned a complete visualization of the production The final rehearsal action was the same as enacted in the actual shooting later The lighting and camera angle which Planer had established weeks earlier, say, for scene 232, dovetailed with the action and script instructions when the time came to shoot the scene Only in very rare instances were any last minute changes made in the script Earlier, as problems were encountered—and every opportunity was given for them to be recognized and dealt with during the numerous rehearsals—they were settled then and there, and the script changed accordingly and followed to the letter when shooting began

The terrific impact of "Champion's" story demanded a mood which was established early in the picture by Planer's well calculated lighting and camera angles From the very beginning, Planer built steadily for the climax—the big fight sequence I had decided that, above all else, I would put everything I had into the final sequence, which is the climactic point of the story," he said The grim aspects of the story which prevail throughout much of the picture called for appropriate lighting to sustain mood, and Planer met it successfully with a fine degree of low-key lighting, first in the opening scenes of the two men scuffling with the hoodlums in the box car, then the hunt by one for the other in the darkness after they have jumped from the train, and later in the interior of the training quarters, in the fight arena, and finally in the big championship bout scenes

Planer accomplished mood lighting and at the same time saved considerable money for the producer by employing photoflood lamps in a great many scenes, thus eliminating the bulky, and more costly illumination of big arc lamps and inkys Photofloods, replacing the usual light globes in the practical lamps dotting the ceiling of the corridors and the dressing rooms of the fight stadium, gave the right effect of natural lighting Photofloods supplied overhead lighting for the fight arena And interiors at the little roadside inn in Santa Monica were lit for the most part with photofloods

In the early part of the story, much of the motivating action takes place within the roadside inn, where Douglas and Kennedy have found work—and Ruth Roman Planer chose the location in preference to a studio-built set for several

[illegible] the industrial office, his penthouse apartment, the office of the newspaper publisher, and the living room of his dreamhouse in the country All of these settings are characterized by bold but simple lines, plus the use of structural materials of varying textures

The most spectacular outdoor set is of course, the stone quarry Located at Knowles, California, 55 miles from Fresno, it is the largest quarry in California and has been in operation since 1882 It furnished the granite for the City Hall and Hall of Justice in Los Angeles, as well as for many public buildings in other large western cities The company spent three days shooting on location there, working in temperatures ranging up to 126 degrees

Models of each set were built in advance and studied by the director of photography in order that he might plan his lighting and camera set ups far in advance of construction of the actual sets

To give the sets the desired plane against-plane effect, Carrere had them painted lighter in the foreground than at the back and then flooded them with a great amount of light to provide sharp shadow lines To further intensify the light and shadow effect, he painted the shadow areas of the set very dark and the highlight areas very light

Carrere and Burks followed through with this black and white effect in the quarry sequence, also Here the painters again went to work darkening the shadows for more forceful contrast The touch of paint gave modeling and depth to the monolithic formations, lending them added force as compositional forms The one technical nuisance was that caused by the sun moving across the horizon As the sun moved, the painted shadows had to be washed off and repainted to match the new natural shadow patterns

The Fountainhead owes much of its visual scope to the special effects created by William McGann and his staff Miniatures, process plates and matte shots are smoothly executed and succeed in producing illusions that are especially realistic Unusually effective is the collection of trick shots used in final sequence which shows the Wynand Building, largest structure in the world, under construction

The process by which the heroine is apparently taken to the top of the 1,400 foot unfinished building to visit her architect husband, required weeks of preparation and involved a nightmare of special effects Riding to the top on a service elevator, she eventually reaches the point where she is looking down on the Empire State Building Glancing up she sees the remainder of the building she is ascending, and to make this effect believable, it was

(Continued on Page 225)

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25 YEARS AGO
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• ERNEST HALLER was shooting "Puppy Love" at the F.B.O. studios which site is now the present RKO-Radio studios on Gower Street.

• GIL WARRENTON, having acquired a new Mitchell Camera, was engaged to shoot a new Universal production, "We Are French," under the direction of Rupert Julian.

• VICTOR MILNER and Fred Niblo were celebrating the completion of filming "The Red Lily," Niblo's latest production.

• JIMMY VAN TREES was photographing "Single Wives," an eight-reel First National Production starring Corrine Griffith and with George Archinbaud at the megaphone.

• AL GILKS was seeing Betty Compson daily through his camera viewfinder as he photographed this popular Paramount star in Sam Wood's production titled "The Female."

• ARTHUR EDESON signed with First National to photograph "The Lost World."

• FRED JACKMAN, who was now a successful director and HOMER SCOTT were engaged by First National to produce important special effects photography for a forthcoming super-production.

• SOL POLITO, drawing upon his full range of glamour tricks, was photographing Priscilla Dean in "The Siren Of Seville" for Hunt Stromberg.

• BOB DORAN finished shooting Will Rogers' last production for Hal Roach and took over the photography of "The Spat Family" series of comedies for Roach.

• NORBERT BRODINE was receiving accolades for his splendid camera work in "The Sea Hawk."

• STEVE NORTON was filming a series of comedy dramas at Universal, under direction of Jack Dawn, which combined live action with clay models.

• CINEMATOGRAPHERS—they were called simply cameramen, then—were buzzing with excitement over the consolidation of three large film producing studios into one, namely, Metro-Goldwyn-Mayer.

• JOHN ARNOLD completed filming "Free Love," the first production made under the new M-G-M merger. It had an all star cast and was directed by Hobart Henley.

WHAT'S NEW
in equipment, accessories, service

New 8mm. Cine Kodak

Reliant is name of Eastman Kodak's newest postwar 8mm roll-loading motion picture camera. Features include sprocketless roll film loading, a pre-focused 13mm f/2.7 Ektanon lens, and the popular Cine Kodak universal exposure guide. Other features include a full range of taking speeds from 16 to 48 frames per second for slow motion movies, an enclosed eye-level viewfinder equipped with indicators for parallax correction when taking close-ups, and likewise showing the field of acessory telephoto lenses. A locking exposure button and an accurate footage counter complete the equipment. Finish is silver-gray hammered metallic complementing the camera's functional styling. Price of camera is $89.00, including federal tax. Several accessories, including extra lenses are available.

New Tripod

Camera Equipment Company, New York, announces its new balanced "TV Tripod Head," said to meet the strict requirements fot a pan-tilt head for television cameras. Head is designed on a new principle of pan and tilt action which discards friction and gyro principles. Tilt action is balanced to assist cameraman in the operation of his camera, reducing to a minimum the effort required to move the camera.

An important safety feature is incorporated in the Balanced TV Head which relieves the operator from additional strain and eliminates the possibility of accidents. If, due to the neglect of the operator the head is left unlocked with the camera mounted, it cannot fall forward or backward. The pan handle is adjustable for the operators comfort, with no play between the pan handle mounting bracket and the head. To adjust the position a simple locking lever is released, adjustment made, and lever repositioned. The pan handle is an adjustable telescoping type.

The weight and manufacture of the camera to be used must be known to achieve proper tension and accomplish floating action. A special TV size tripod base with reinforced shoes can be supplied for the head which can also be mounted on all standard professional type tripod bases, perambulators, pedestals, and dollies.

Photo Floodlight

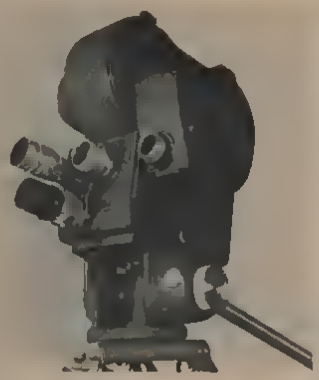
General Electric Company's lamp department at Nela Park, Ohio has developed a small but extremely powerful photographic floodlight designed to provide the intense concentration of light necessary for high-speed motion picture photography. The new lamp, rated at 750 watts, throws a 75,000 footcandle beam of light.

Firm Name Changed

The American Bolex Co., Inc. has changed its name to Director Products Corporation and is now dealing exclusively in the manufacturing and marketing of the Norwood Director Exposure Meter, according to Robert E. Brockway, president.

All sales correspondence should be addresed to 2 West 46th Street, New York 19, N.Y., whereas all meters requiring service should be sent directly to the fac-

tory service department at Director Products Corporation, Stark Street Gate, Manchester, New Hampshire, Brockway said



Lens Turret

J Burgi Contner, A S C 536 E 85th t New York, has designed a three lens turret for the Auricon single system 16mm sound camera The turret will accommodate lenses mounted in standard 16mm C mounts

Turret is mounted on the main camera frame and insulated from the exterior housing The adaptation of this turret to the Auricon is said to make the camera more adaptable to news work, where frequent quick change of lenses is necessary Contner is a consultant to N B C s eastern television headquarters and to Jerry Fairbanks, Inc on motion picture and television equipment

New Cine Lenses

A new lens series produced by Bausch & Lomb Optical Company, leading U S supplier of motion picture studio lenses, comes in both standard and telephoto models for 8mm and 16mm cameras

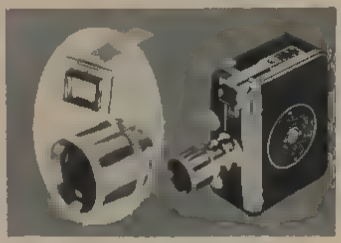
As a companion series to the optical firms Baltar 35mm lenses used by 20th Century Fox Paramount Columbia, Universal RKO and other Hollywood studios, the new lenses were designed especially for the home movie maker who demands professional results, according to Dr Konstantin Pestrecov, chief photographic lens designer at Bausch & Lomb

Known as Animars each lens is fitted with a seasonal exposure guide plus click and spread diaphragm stops to assure correct exposure The standard lenses are for photography under average light conditions, while the telephotos are for close-up shots of distant subjects, candid shots, and extreme close-ups of small subjects A depth of field scale on the high speed and telephoto lenses enables the photographer to control the focus range on both foreground and background objects.

Seasonal exposure guides inscribed on the lens barrels help the amateur cameraman, and even those with no knowledge of photography, to obtain correct exposure in any kind of weather

Barrels are marked with two seasons, Summer and Winter, and a corresponding scale of light conditions, Dull, Hazy, and Bright When pictures are taken on a gloomy December day, for example, the photographer merely turns the scale so that the word Dull is aligned with "Winter," and correct exposure is assured

Speeds for the five standard lenses range to f 1 9, and to f/3 5 in the four telephotos



Wide Angle Attachments

DeJur Amsco Corporation, Long Island City, New York, announces the addition of Wollensak wide-angle attachments for its camera line These include a lens wide angle attachment and a view finder attachment, available for both the single and turret cameras, using either the f 1 9 or f 2 5 (13mm lens)

These attachments are recommended for shots taken in small, cramped quarters such as interiors, and the like which include more than the regular lens will cover They double the field of view that the standard 13mm lens gives, yet no compensation is necessary in lens speed or exposure They are fully color corrected

Printer Price Reduced

The Oscar F Carlson Company Chicago, manufacturers of the Carlson Craft Depue Film Printing equipment has recently announced a substantial price reduction on their Optical Picture and Sound Track Reduction Printer, Continuous and Microfilm Printers

The officials of the company stated that this price reduction was made possible because of improved engineering design, which lends itself to more efficient manufacturing procedures

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

Columbia

• CHARLES LAWTON, "Lawless," with Randolph Scott, Dorothy Malone, Jeff Corey, Forest Tucker and Frank Faylen. Gordon Douglas, director

• RAY CORY, "Lawless," 2nd unit

• IRA MORGAN, The Adventures Of Sir Galahad" (Esskay) with George Reeves, Nelson Leigh. Pat Barton and Hugh Prosser. Spencer Bennet and Derwin Abrahams, directors

• LESTER WHITE, The Adventures of Sir Galahad. 2nd unit

• VINCENT FARRAR, Blondie's Hero,' with Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent and Jerome Cowan. Edward Bernds director

• JOSEPH WALKER, My Next Husband, retitled Tell It To The Judge,' with Rosalind Russell, Robert Cummings, Gig Young, Marie McDonald and Harry Davenport. Norman Foster director

• HENRY FREULICH, Beyond These Walls, with Warner Baxter, Anna Lee and Harlan Warde. Seymour Friedman, director

• BURNETT GUFFEY, "Baby Is Here," with Robert Young, Barbara Hale, Robert Hutton, and Janis Carter. Henry Levin director

• LESTER WHITE, Good Humor Man,' with Jack Carson, Lola Albright, and Jean Wallace. Lloyd Bacon, director

M-G-M

• ROBERT SURTEES, Intruder In The Dust, with Claude Jarman Jr., David Brian, Juan Hernandez, and Charles Kemper. Clarence Brown director

• HAROLD ROSSON, "On The Town," (Technicolor) with Frank Sinatra, Gene Kelly, Vera Ellen, Ann Miller and Betty Garrett. Gene Kelly director

• PAUL VOGEL, "Battleground," with Van Johnson, John Hodiak, Ricardo Montalban, George Murphy, Marshall Thompson, Tommy Breen, Jim Mitchell, Bruce Cowling, and Denise D'Arcele. William Wellman, director

• HARRY STRADLING, 'Annie Get Your Gun, (Technicolor) with Judy Garland, Howard Keel, Keenan Wynn, Frank Morgan, Edward J. Arnold, J. Carroll Naish and Clinton Sunberg. Busby Berkeley, director

• RAY JUNE, Death In The Doll House, with Ann Southern, Zachary Scott, Gigi Perreau, Nancy Davis, Kristine Miller, and Tom Hellman. Par Jackson director

• JOE RUTTENBERG, "Side Street," (shooting in New York) with James Craig, Farley Granger, Paul Kelly, and Cathy O'Donnell. Anthony Mann, director

• CHARLES SCHOENBAUM, Stars In My Crown" with Joel McCrea, Ellen Drew and Lewis Stone. Jacques Tourneur, director

• ROBERT PLANCK, Bodies and Souls" with Glenn Ford, Gloria deHaven, Charles Coburn, Janet Leigh and Nancy Davis. Curtis Bernhardt director

• HARRY STRADLING, "Tension," with Audrey Totter, Richard Basehart and Cyd Charisse. John Berry, director

• HAROLD LIPSTEIN, Ambush," with Robert Taylor, John Hodiak and Don Taylor. Sam Wood director

• GEORGE FOLSEY, Adam's Rib," with Spencer Tracy, Katherine Hepburn, Judy Holliday and Tom Ewell. George Cukor director

Monogram

• HARRY NEUMANN, Cattle King, with Johnny Mack Brown, Max Terhune and Felice Ingersol. Ray Taylor, director

• WILLIAM SICKNER, 'Trail Of The Yukon, with Kirby Grant, Susanna Dalbert, and Bill Edwards. William Beaudine director

Paramount

• GEORGE BARNES, Riding High,' with Bing Crosby, Coleen Gray, Charles Bickford, Frances Gifford, William Demarest, and Clarence Muse. Frank Capra director

• CHARLES LANG, "Copper Canyon,' (Technicolor) with Ray Milland, Hedy LeMarr, Macdonald Carey, Mona Freeman, and Harry Carey, Jr. John Farrow, director

• JOHN SEITZ, Sunset Boulevard, with William Holden, Gloria Swanson, Erich von Stroheim and Nancy Olson. Billy Wilder, director

• JOHN ALTON, Captain China, (Pine & Thomas) with John Payne, Gail Russell, Jeffrey Lynn, Edgar Bergen, Lon Chaney, Michael O'Shea, and John Qualen. Lewis R. Foster, director

R. K. O.

• HARRY WILD, 'The Big Steal," with Robert Mitchum, Jane Greer, William Bendix, Patric Knowles, Ramon Navarro, and John Qualen. Don Siegel, director

• NICK MUSURACA, I Married A Communist,' with Robert Ryan, Laraine Day, John Agar, Thomas Gomez and Janis Carter. Robert Stevenson director

• ROBERT deGRASSE, "The Bail Bond Story," with George Rafr, Pat O'Brien, Jean Wallace, and Jim Backus. Ted Tetzlaff, director

20th Century-Fox

• JOE MACDONALD, Pinky" with Jeanne Crain, William Lundigan, Ethel Waters, and Basil Ruysdael. Elia Kazan, director

• HARRY JACKSON, 'Bandwagon," (Technicolor) with William Powell, Mark Stevens, Betsy Drake, and Jean Hersholt. Irving Reis, director

• MILTON KRASNER, 'Three Came Home," with Claudette Colbert, Alan Marshall, and Florence Desmond. Jean Negulesco, director

• LEON SHAMROY, Twelve O'Clock High," (Shooting in Florida) with Gregory Peck, Millard Mitchell, Hugh Marlowe, Paul Stewart, Gary Merrill and Dean Jagger. Henry King, director

• NORBERT BRODINE, I Was A Male War Bride" with Cary Grant, Ann Sheridan, and William Neff. Howard Hawks, director

• JACK CARDIFF, The Black Rose, (Technicolor) (Shooting in North Africa) with Tyrone Power, Cecile Aubry, Alfonso Bedoya, and Bobby Blake

• CHARLES G. CLARKE, The Quartered City,' (Shooting in Germany) George Seaton, director. No announcement on cast as yet

United Artists

• [illegible] BISOC, Mrs. Mike," (Sam Bischoff Prod.) with Dick Powell, Evelyn Keyes and J. M. Kerrigan. Louis King, director

• RUSSELL HARLAN, Gun Crazy" with Peggy Cummins, John Dahl and Annabelle Shaw. Joseph H. Lewis, director

Universal-International

• WILLIAM DANIELS, Abandoned" with Dennis O'Keefe, Gale Storm, Marjorie Rambeau, and Meg Randall. Joe Newman director

• IRVING GLASSBERG, Francis" with Donald O'Connor, Zasu Pitts, Richard Long, Ray Collins, and Patricia Medina. Arthur Lubin director

Warner Brothers

• WILFRED CLINE, "Always Sweethearts," (Technicolor) with Shirley Temple, Barry Fitzgerald, Lon McCallister, and Alan Hale. David Butler, director

• CARL GUTHRIE, Barricade" with Dan Clark, Raymond Massey and Robert Douglas. Peter Godfrey, director

• PEVERELL MARLEY, Return of the Frontiersman," (Technicolor) with Gordon MacRae, Rory Calhoun, Julie London, and Fred Clark. Richard Bare, director

• SID HICKOX, "White Heat" with James Cagney, Virginia Mayo, Edmond O'Brien, and Ray Montgomery. Raoul Walsh director

• ERNEST HALLER, Chain Lightning" with Humphrey Bogart, Elinor Parker, Raymond Massey, and Richard Whorf. Stuart Heisler director

• ROBERT BURKS, Beyond The Forest,' with Bette Davis, Joseph Cotten, David Brian and Ruth Roman. King Vidor, director

BULLETIN BOARD

(Continued from Page 194)

on a three-year contract, at expiration of his present contract with M-G-M

•

A S C PRESIDENT Charles Clarke is working on plan for the Society to grant an annual award for best photography by an A S C member. Plan calls for screening best film voted each month by A S C

JOSEPH VALENTINE

Joseph Valentine, a member of the A S C since 1927, died in his sleep, May 19th. Winning an Academy Award this year for his photography on "Joan of Arc,' Valentine had previously been nominated for awards on four other occasions. His initial first-camera job was photographing Shirley Mason in "My Husband's Wives" at the old Wm. Fox Studios in 1924. His most recent work was on "Love Is Big Business" at RKO. Surviving are his widow, Katherine, a two-year old son, Joseph, his parents, Mr. and Mrs. Frank Valentine, and a sister, Mrs. Lucy Gaudioso.

members, with a certificate of recognition probably going to the cinematographer The year's twelve best films will then be evaluated in December for the annual award

•

WARNER BROTHERS' electrical department has developed a radically new lighting feature rhat involves Selsyn motor controlled shutters for arc lamps. Innovation of the shutters permits unlimited freedom in the dimming of arc lights—a feat hitherto impossible

The setup consists of small, venetian type shutters hinged in an aluminum frame and keyed to a Selsyn motor The frame is hung in front of the arc and wired to a central control console Operation of the motor controls light intensity from full up to off More than 100 shutters can be set up at once and broken down into light moves running from slow fades to complete blackouts Shutters can be utilized independently or in groups and a total of eight light cues can be worked in a single setup

Use of the shutters proved invaluable on the Fighrer Squadron" set when the script called for a complete blackout of 35 arcs in a bombing sequence in the Technicolor saga of the Army Air Forces Cutting the switches on such a great number of arcs would have caused the studio generators to run wild with an underload, so Selsyn shutters were utilized with completely satisfactory results.

•

FIRST COMPREHENSIVE report on developments in production and processing of motion pictures as television program material, and a means of recording television programs has been compiled and published by the Society of Motion Picture Engineers Report, in booklet form and selling for 75c a copy, was compiled by a group of 32 specialists within the Society s Television Committee

•

GASPARCOLOR reportedly will enter the market soon with a complere new 35mm. color film.

•

EASTMAN KODAK Company has opened a new research laboratory in Panama City, Panama Designed for the study of photographic materials under tropical conditions, its facilities include a modern two-story building in the Juan Franco area of Panama City and a jungle test station on Barro Colorado Island in Gatun Lake, part of the Panama Canal The new building has offices a photographic studio, a library on photography, and air conditioned srorage rooms on the ground floor On the second floor are darkrooms, and rooms for research in chemistry, biology, physics and sensitometry A darkroom has been built on the roof where it will be exposed to full tropical conditions Main activity of laboratory will consist of a study of the vast range of problems that face photogtaphers in the tropics

•

TELENEWS NEWSREEL originating in New York, is now turning out eight different newsreels each week two for theatres, one double reel weekly for television and a five times a week daily reel, also for television

THE FOUNTAINHEAD

(Continued from Page 221)

necessary to keep rhe perspective constantly changing from floor to floor as she rose

The settings for The Fountainhead , besides being visually striking and perfectly matched to the theme of the story, are notable for yet another reason completely unrelated to art rhey were economical to construct

Back in the all-too-recent days when a film s worth was judged (at least by those in the industry) according to the amount of money spent on it, the consensus of opinion was that settings could not possibly be good unless they were expensive Now that production economy has become the smart thing on the sound stages, the less expensively a good effect can be achieved, the more it is praised

The settings for The Fountainhead thus come in for a heavy share of praise, because their simplicity of design and detail made them economical to construct and decorate Paradoxically, this simplicity is so rich in its clean forceful sweep, that an impression of expensive production value permeates the entire film

An example of this forceful economy can be drawn from examining the sets for the architect s apartment and for the publisher s office In each of these sets, huge windows take up one whole wall of the huge room Outside, skillfully executed photo-murals form the cycloramic skylines The remaining walls are absolutely plain, with only a few functional pieces of modern furniture for set dressing

The Fountainhead, artistically speaking, achieves its visual elegance by understatement"

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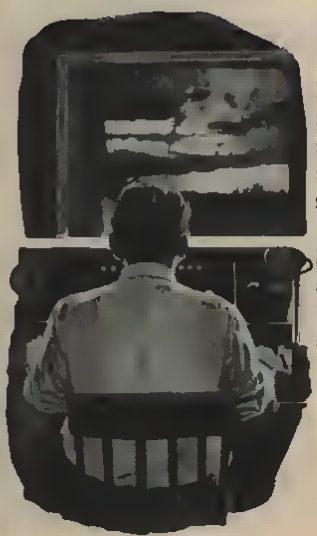

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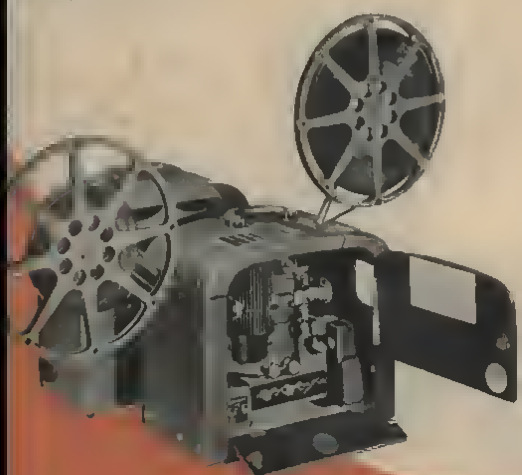

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